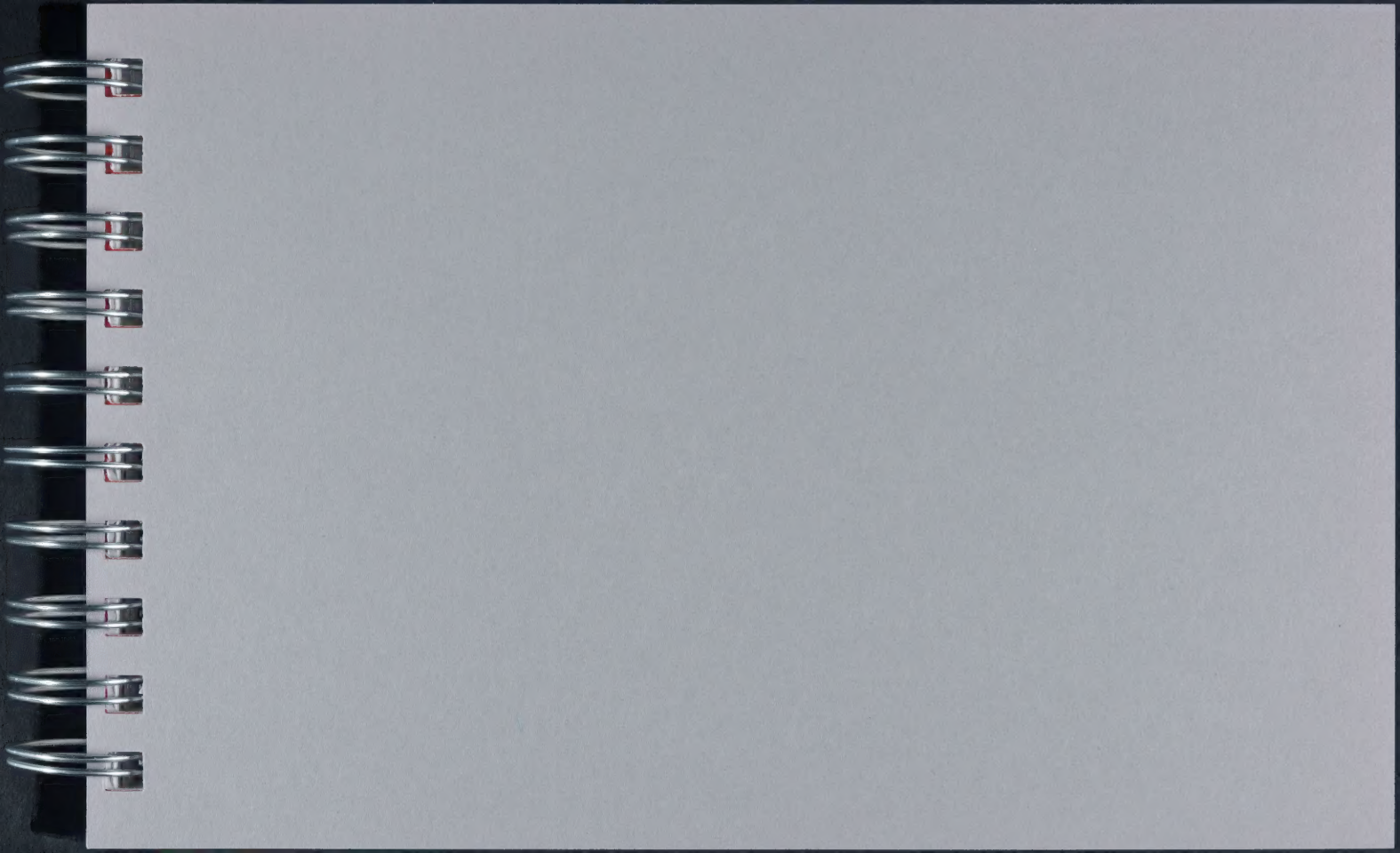
A faint, light-colored illustration of a group of about ten people in silhouette, standing in a row and celebrating. They have their arms raised, some holding balloons. The word "prattoria" is superimposed over the center of the group in a stylized, outlined font.

prattoria















AN EXQUISITE INTRODUCTION

An exquisite corpse; an excruciating exercise in mixing and matching facilitated by an ingeniously horizontally sliced book.

It is time to bid a fond farewell to an institution that nurtures some of the most creative and talented individuals. Pratt Institute has been a blessing to many, a trial to others, but no doubt a privilege to all. Our days of Color-aid, six-hour classes and all-night cram sessions are over, but we all leave with a myriad of memories that made our time at Pratt incredible and unique.

Whether you were a transfer, a commuter or lived in the dorms, we will all remember the first time we hit our thumbs with a hammer, sliced a finger with an X-acto or got caught in the rain with a final project. Memories of the giant tire couch, the leaky roof of the Main Building and the unbelievably long lines during registration will always remain vivid. We enjoyed our time in

the sweltering heat of the engine room, walking under the beloved blue scaffolding and working around the notorious Pratt cats. Just like the campus' landscaping and sculpture garden, Pratt Institute is an ever-changing spectacle all year round.

In the end, it is every teacher, every classmate, and every worker that makes Pratt Institute a genuinely diverse experience, both powerful and unforgettable. Prattoxia 2006 interpreted this diversity by creating a book that represents the community of Pratt, a community where the pieces of each individual make up a talented and united whole. *Get ready to mix it up!*









mix it up









PINK PAPER





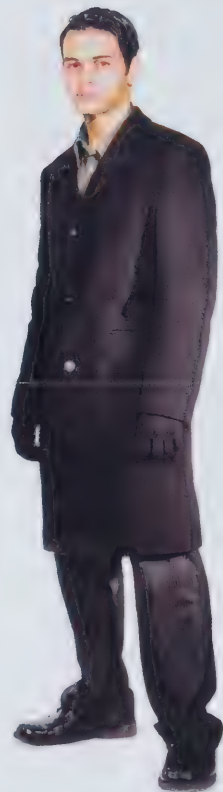








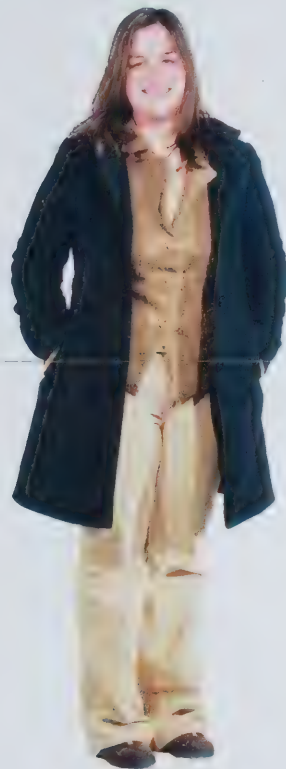
























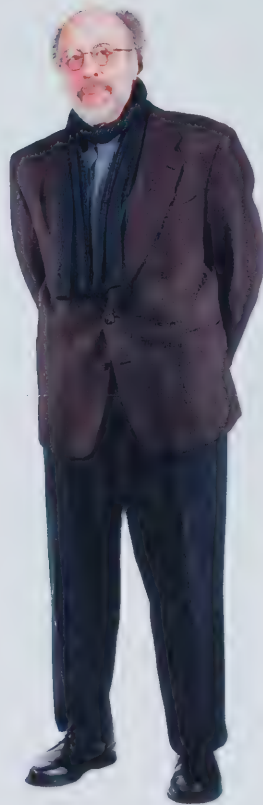








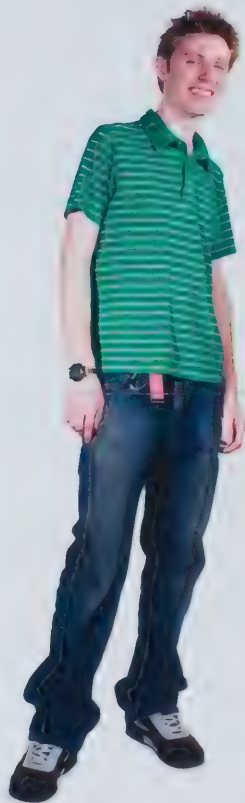




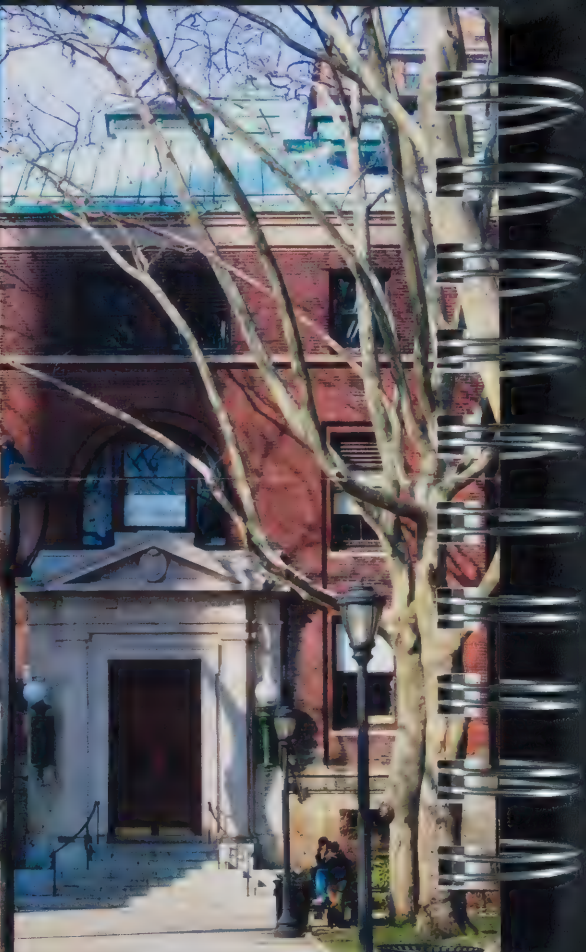
















Polo Ralph Lauren



Gap

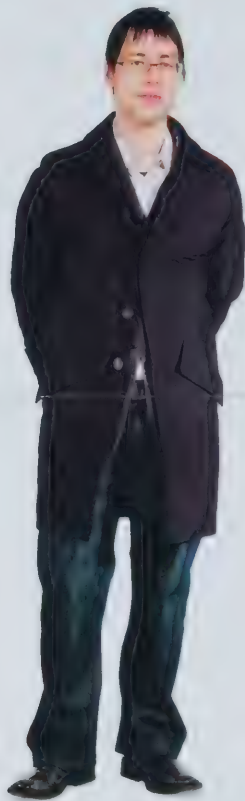


Levi's













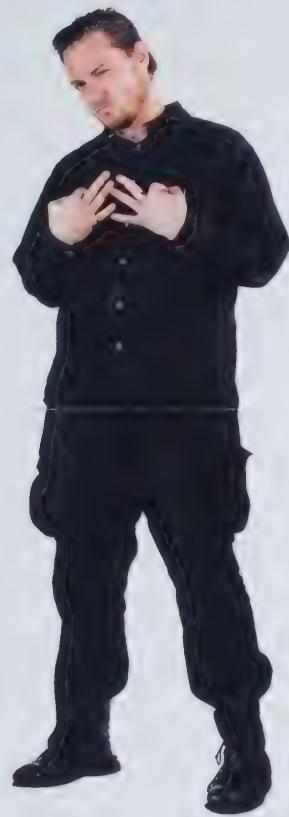




























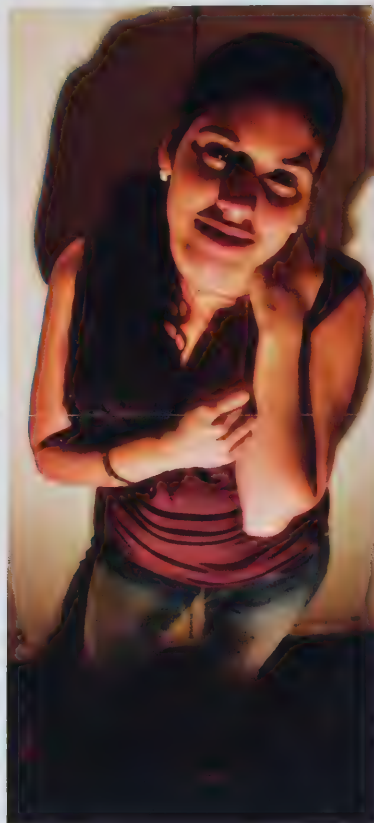
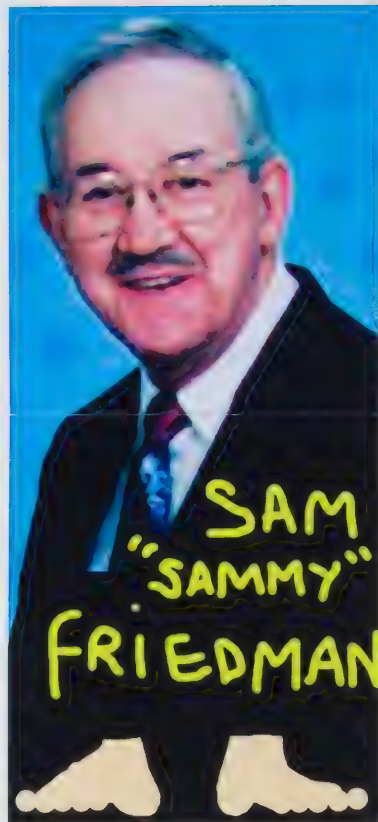














Barbara



Saddam







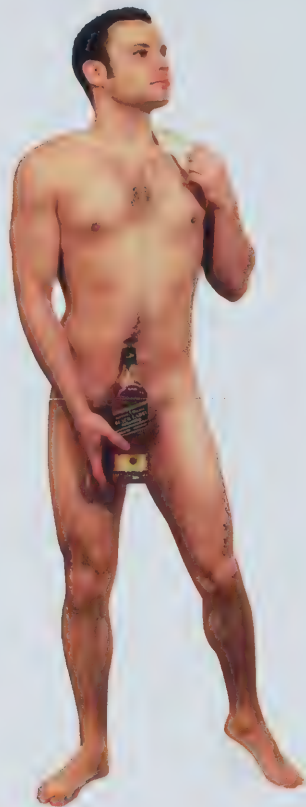
SAPORI

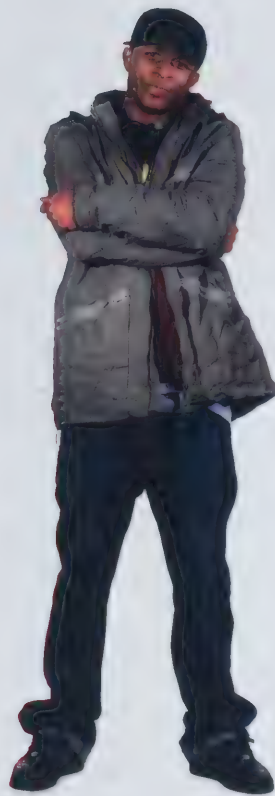


ASO











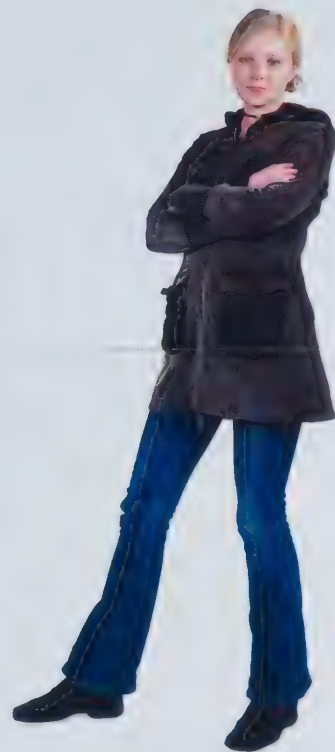














































101.10001



101.10001

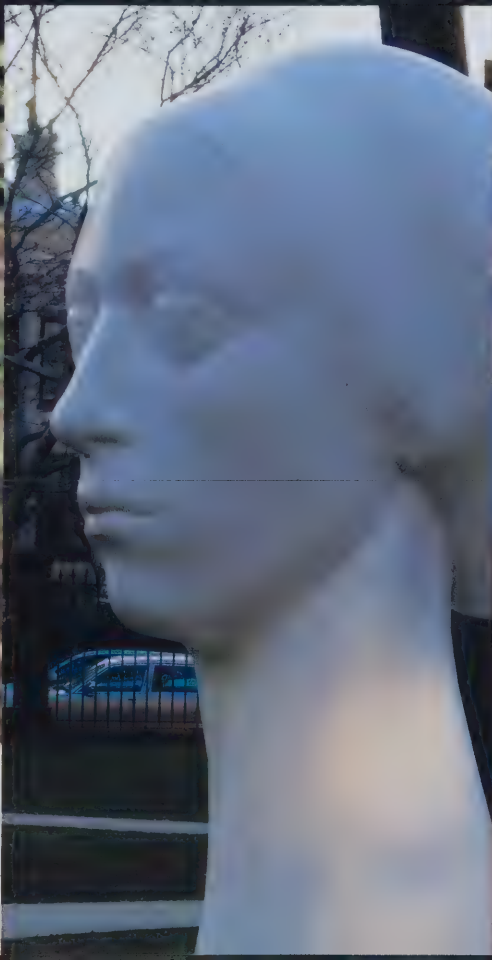


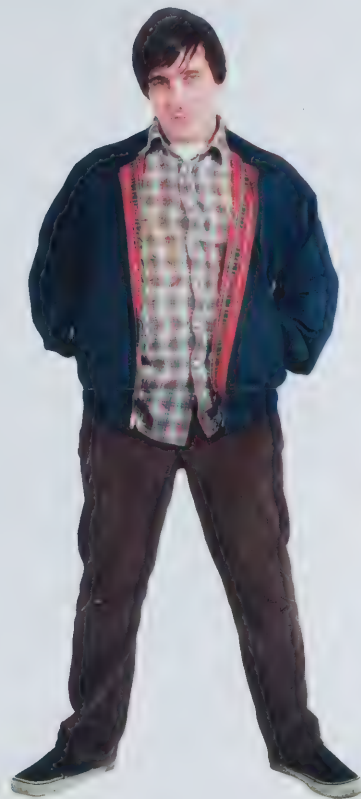
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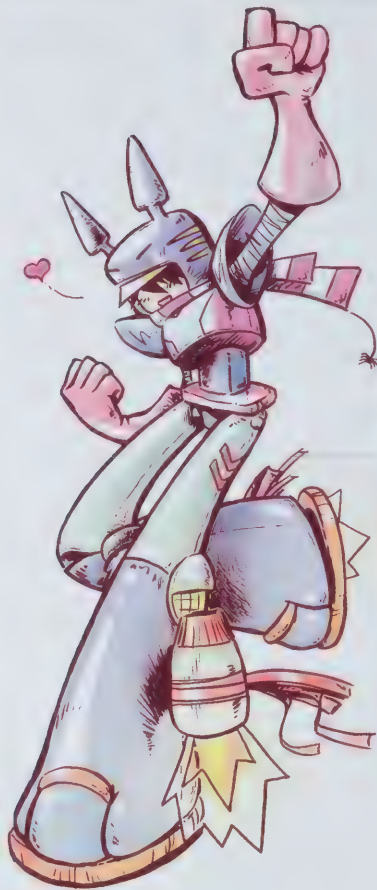












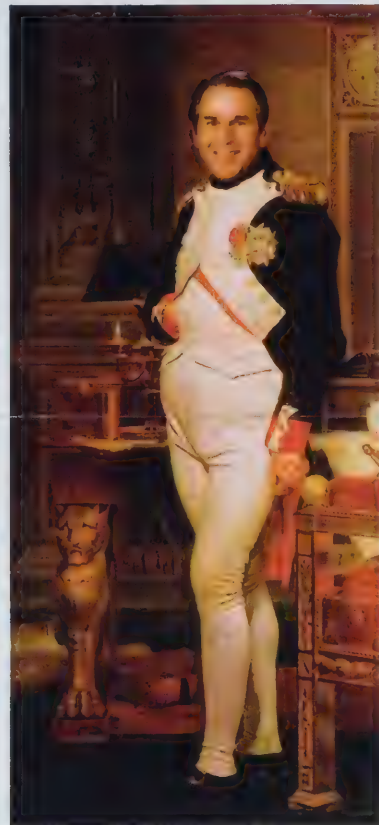
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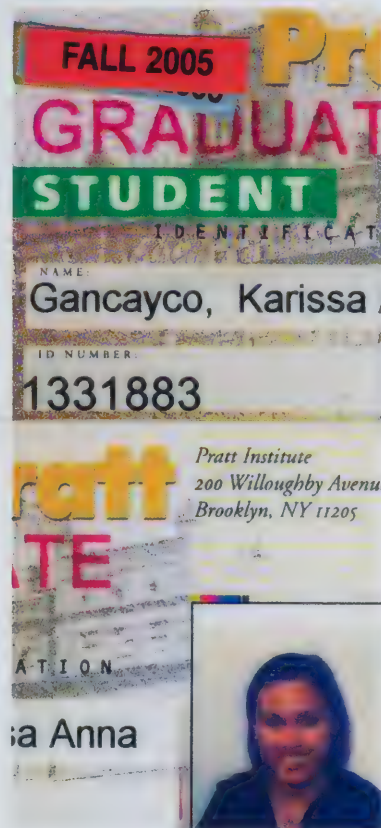


Stereotype





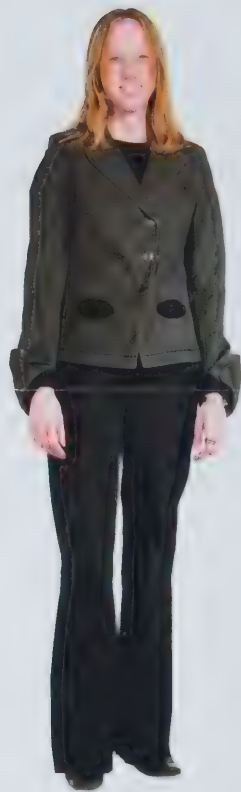










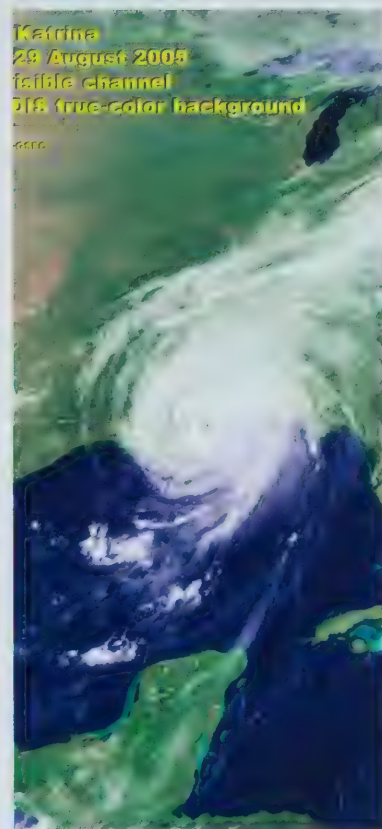










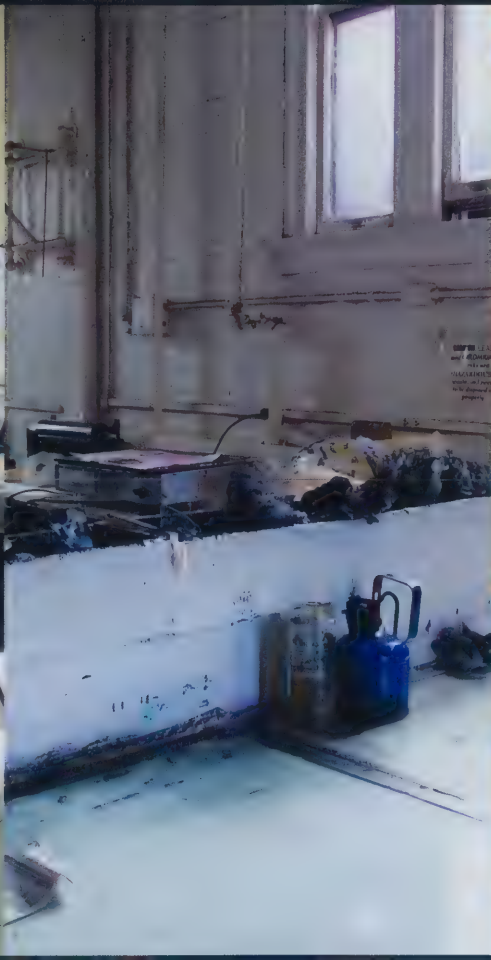














Chris



Robert



Tom



Brian

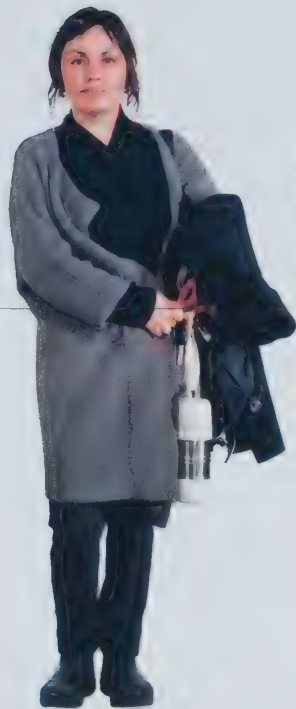


Gregory B.



Christina







VINO

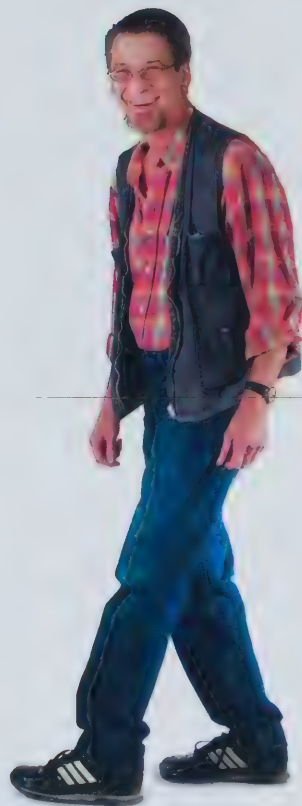


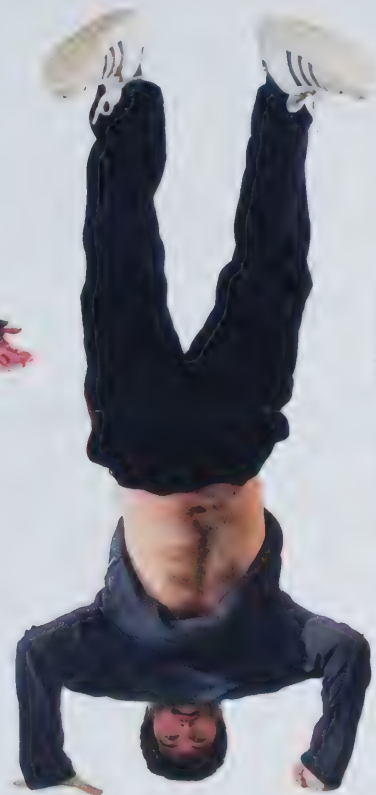
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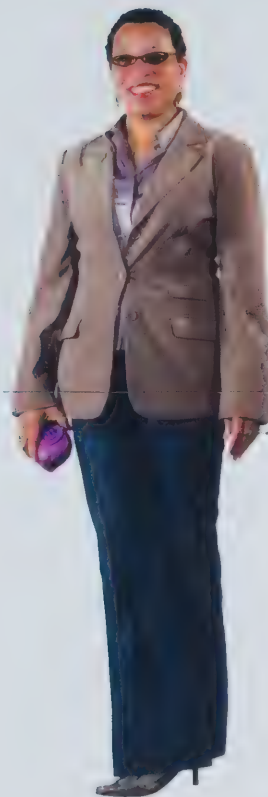


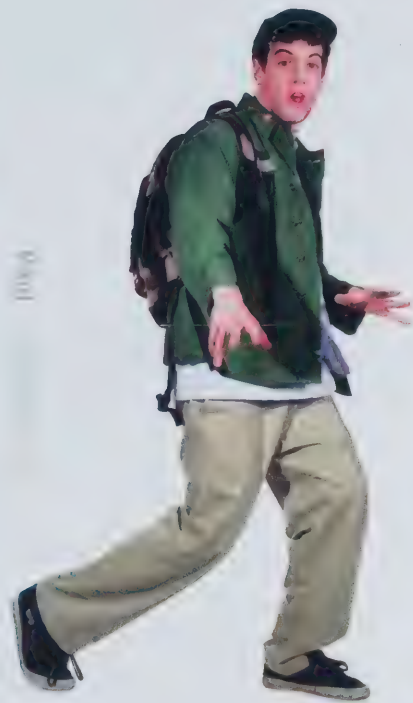






















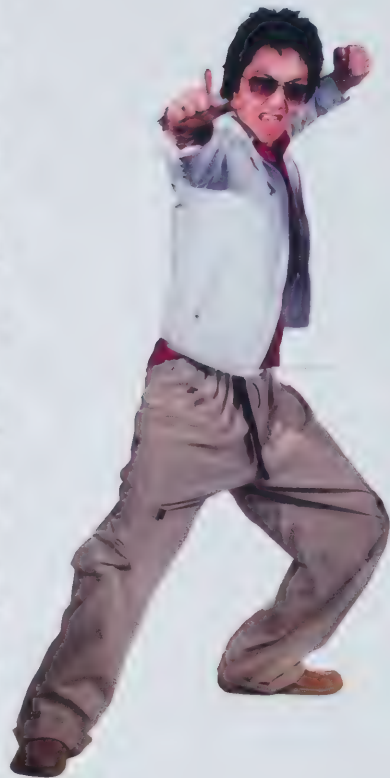


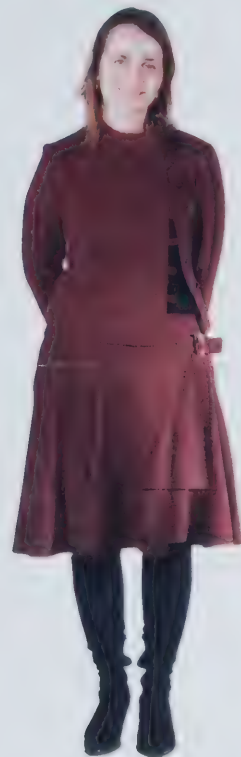




















Alison



Damon







MARTIN



HOSSE



JOHN MATH



Wai

LOI

AI RESTAURANT

WAXY TOONS



CA

AUTHENTIC

breakfast!











































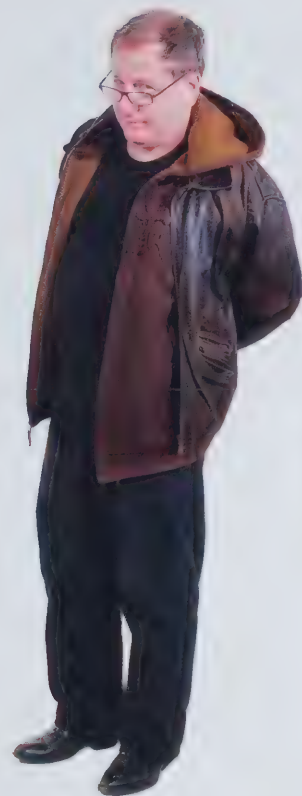




500 POUNDS



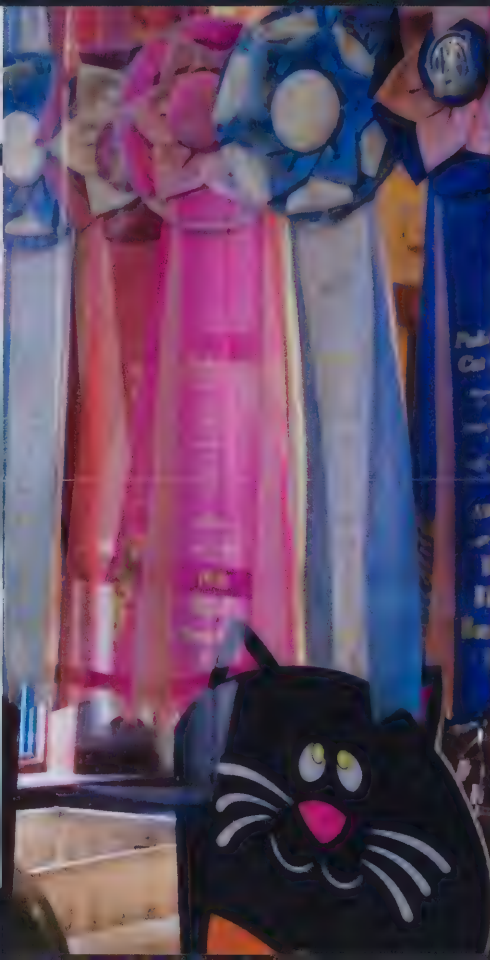
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195



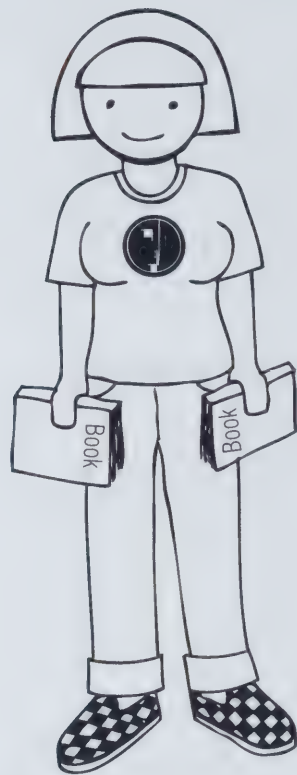






















rewind & remix

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 David Lytle
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A ROUND OF APPLAUSE PLEASE

Take a bow, a curtsy, and pat yourselves on the back.

You are the advisors, the supporters, and the piggy-bank. You are our photographers, our life-night Helings, our therapists, and the techies left-side-brainers. You held our hands and then pushed us into the deep end. You delivered our food and other consumables, didn't care if we didn't showered, and looked past the "we haven't slept for days," bags under our eyes. You are the friends that made this book possible.

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Phyllis Williams
Lynn Leque
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Mike
The interweb
Ivan L. Garabek
The Chapmanians
Johanna Link

Camera club/door watchers
Warmshawanna
Macanyves
Delivery people everywhere
The Juggernaut, baby!
Auch in a deep
Contributing students
Auch our families
And finally,
The very Platonic idealists



THE NUTS & BOLTS OF IT

Or: who did what to whom, and what they did it with.

Featured 2006 was designed by Pablo Esterchen, JB Hartford, Nicolette Meccari, Christian Xidian, and Angelina Yano under the advisement of Parker Wentz.

This book was designed using Adobe CS2 software on Macintosh computers. The text was set in Helvetica LT Std and Clarendon LT Std from the Adobe OpenType collection. This book was digitally printed in New York City by High Road Press, Inc. on Mohawk 70lb text. The cover was remarkably side-scanned by the Prattman Yearbook Staff in Brooklyn, USA.



